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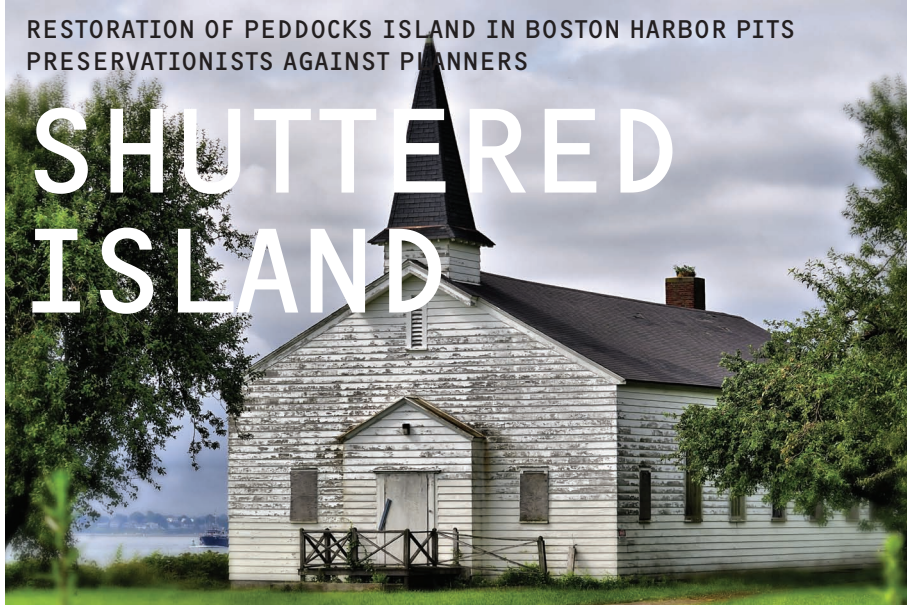
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RESTORATION OF PEDDOCKS ISLAND IN BOSTON HARBOR PITS
PRESERVATIONISTS AGAINST PLANNERS

SHUTTERED ISLAND

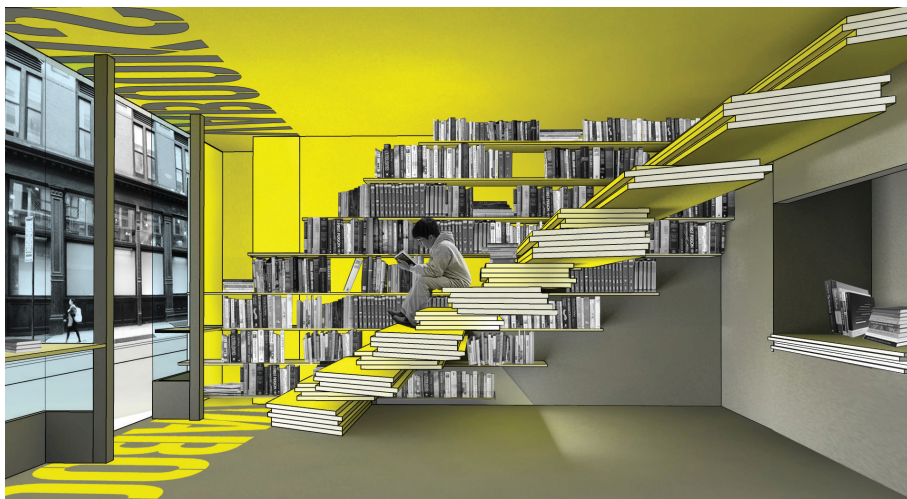


TOM SHEEHAN

Peddocs Island, at 210 acres, is one of the largest of 34 islands in Boston Harbor Island State Park. As of this month, the Massachusetts Department of Conservation and Recreation (DCR) is set

to begin restoring, or destroying, several of its 26 historic buildings. As on many of the other islands, Peddocs boasts military fortifications making it a national park, including Fort

Andrews that was built for the Spanish American War in the early 19th century. Deciding how many barrack buildings should be destroyed has placed **continued on page 6**



COURTESY LOT-EK

LOT-EK AND VAN ALLEN RE-ENVISION THE
ARCHITECTURAL BOOKSTORE

EX LIBRIS

The venerable Van Allen Institute is using its tiny ground-level storefront space on 22nd Street to reintroduce

itself to the public and counter the loss of the city's once impressive range of architecture bookstores. The space,

which is being built as temporary but could be extended for a longer life, will feature played bleacher seating that will extend to the ceiling, along with books for sale as well as a continuous program of events.

Designed by LOT-EK, the bleacher seating will take **continued on page 6**



KEVIN BURKETT

PHILLY REWRITES ZONING CODE
AFTER MORE THAN 50 YEARS

ZIPPING UP ZONING

The Philadelphia Zoning Code Commission approved sending a preliminary draft of the newly revised zoning code to City Council on March 2. The new code revamps **continued on page 7**

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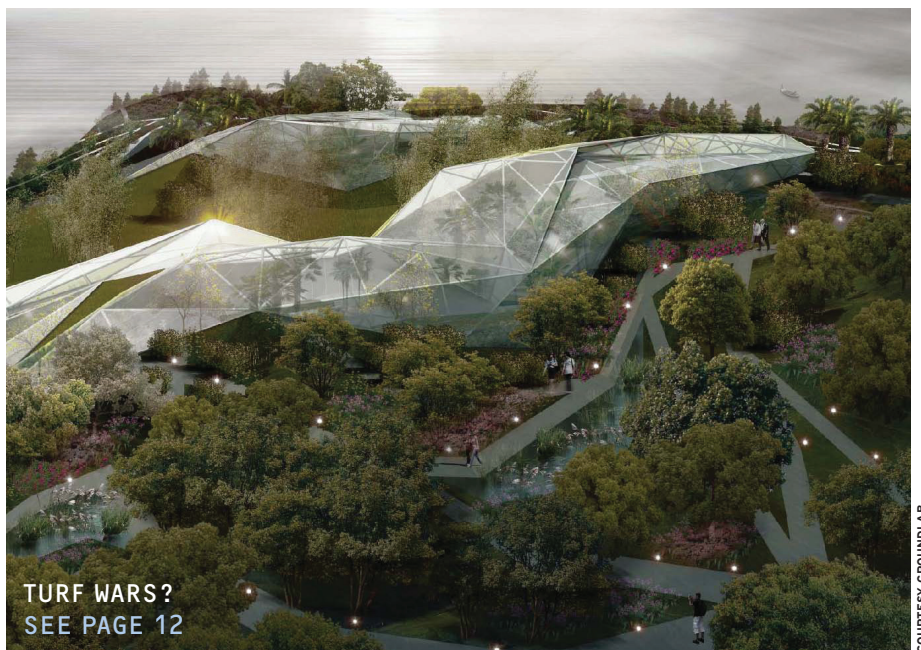
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Giovanni Pasanella, 1931–2010

Gio was an artist, and this artistry covered all aspects of his life. Or, as he said, his best work was his life. It is impossible to think of Gio, the architect, as separate from this person who, more completely, saw all output as creative exploration.

Gio was, above all else, Italian. And this Italian-ness was the precise thing that gave shape to his artistry. It feels like a cliché, but he was a renaissance man. This meant not only that he was equally inspired by literature, music, painting, architecture, and philosophy in the full humanist tradition—and by Italy—but also that his humanism was felt as a sensuous enjoyment, not merely a learnt abstraction. **continued on page 9**

MARCO PASANELLA



COURTESY GROUNDLAB

TURF WARS?
SEE PAGE 12

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GIOVANNI PASANELLA, 1931-2010


continued from front page Gio was born in New York City in 1931, studied painting at Cooper Union, and then graduated from the Yale School of Architecture in 1958. After traveling in Europe, he worked for Edward Larabee Barnes until 1964, when he opened his own office, working for the Lindsay administration's Urban Development Corporation and the New York Housing Authority. In 1975, he joined Yale classmate Arvid Klein to form Pasanella + Klein, producing, amongst many projects, the adaptive reuse of Asphalt Green Sports and Arts Center in Manhattan in 1982. The office evolved into Pasanella, Klein, Stolzman, Berg, Architects, designing, again amongst many others, Pratt Institute's Stabile Hall in 1999. Pasanella retired slowly, moving from architecture back to painting over an extended period of time. By 2000, he was painting full-time.

None of this has "Italian" embedded in it, but anyone who knew Gio understood that Italy consistently poked into and infused his professional trajectory. And like the progressive shift from architecture to painting, so, too, the shift of residency from Manhattan to Camaiore, Italy, where he had long vacationed. Painting was equated with Italy, but this was not the limit of the equation. It is more that Italy provided all the sensuous aspects of life of which painting was a part. In this way he was more like the 19th century "grand tour" artists/architects learning the secrets of Italian light, landscape, and ruins that comparatively made America feel gray, vapid, and uncultured. But unlike these visitors, Gio stayed and made Italy his principal teacher.

What it taught Gio was a dedication to *people*. The artistic, sensuous affinity was not just a commitment to the good life but to the real, daily lives that all humanity shares. This is why his work for the city at Twin Parks West in the Bronx was singularly successful, with split-level units allowing their low income tenants to imagine they were not in an apartment. This is why a project for subsidized housing in Little Italy, despite a low budget and unsympathetic developer, finds just the right formal quirks to both adjust to the context and transcend it. This is why his renovations of the interiors of the Seagram's building showed equal respect for Mies' vision and Phyllis Lambert's perfectionism. All of these affinities were a part of shaping a human life.

Gio was less a traditional boss than a fellow life-traveler, and I suspect he was less a traditional father figure than a host to the world's riches and obligations. He was a partner not just to Arvid Klein, Wayne Berg, and Henry Stolzman but also in spirit to generations of architects who understood architecture as a discipline in which beauty and service were one and the same thing. Gio, I think, sensed that the ability to participate in architecture as a humanist—as he was asked to do in the UDC projects—was increasingly elusive. This did not, however, indicate that he felt the world today to be reduced. It just meant that he found another place to make his contribution.

PEGGY DEAMER IS THE PRINCIPAL OF PEGGY DEAMER, ARCHITECT, AND AN ARCHITECTURE PROFESSOR AT YALE UNIVERSITY.



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ONCE UPON A TIME IN THE DESERT

In California architecture circles, it is common to hear professionals and academics argue that the state's famed design culture, past and present, exists proudly because of some sort of social freedom—specifically from the perceived bonds of East Coast traditionalism and over-intellectualized rigors—instilled in the heady and progressive post-World War II days. In fact, a recent visit to the Golden State and Palm Springs' annual "Modernism Week" made clear to me that something more prosaic and knowable than "freedom" is responsible for California's celebrated design culture. More precisely, California design was the beneficiary of extraordinary economic resources exactly at the moment when they could have the greatest impact and do the greatest long-term good.

In Palm Springs, those immediate postwar years are known as its golden age of architecture coinciding precisely with the rise of the state as this country's most powerful engine of economic development. The surplus wealth of the region—fostered by its close proximity to Los Angeles—led this once uninhabitable desert hot springs to becoming an exquisite modernist haven of primarily second homes designed by the era's greats, including John Lautner, Richard Neutra, Stewart Williams, Albert Frey, and many others. But as Palm Springs became easier to reach in the last 20 years through cheap airfares, the surrounding areas grew but now with massive repetitive tract developments, strip malls, and mobile homes that did not enjoy the bespoke services of an architect.

The Palm Springs Art Museum currently has a wonderful exhibition on the work of architect Donald Wexler, who tried to buck that tide by famously building a series of steel framed boxes that were modestly priced for Palm Springs. Yet, however much designers like Wexler worked and hoped to bring their skills and brilliant ideas within reach of average citizens, architectural services remain—even in settings where modernism has proved its economic cred—an add-on to the everyday business of constructing homes, shops, and, sadly, public buildings.

There is a glaring difference between what architects with a progressive vision brought to the design of this sun-drenched gem of a city and what developers with their eyes narrowed on the bottom line later produced. The former brings legions of people to Palm Springs every February for Modernism week, and throughout the year. What the city—and the state—needs now is some of that same economic resolve to be innovative that made it flourish once before. This is the second year that *The Architect's Newspaper* is a media sponsor for Modernism Week, and we hope to be back again next year to enjoy the warm, enveloping desert air, and the smart and inspiring modern architecture. We hope to see you! **WILLIAM MENKING**



TOM STOELKER

DEVELOPER TO ADD TWO TOWERS TO LOCAL LANDMARK IN CHELSEA

FILLING OUT

Chelsea Market, a cookie factory conversion that egged on the transformation of Manhattan's Meatpacking District in the late 1990s, is now facing another reinvention, as Atlanta-based Jamestown Properties contemplates adding two towers atop the 1913 brick building where Nabisco invented the Oreo. While details remain scarce—Jamestown said a feasibility study is currently being prepared—neighbors are watching carefully as development continues to envelope the once seedy district.

Jamestown increased their investment in Chelsea Market after it sold a majority stake in the facing 111 Eighth Avenue to Google in a deal valued at \$1.9 billion overall, the largest single-building sale in the United States in 2010.

Jessica Foreman, a spokesperson for Jamestown, said the massive 1.2 million square foot Chelsea Market can accommodate another 330,000 square feet under its current zoning. Or, as Michael Phillips, managing director at Jamestown, told the *Wall Street Journal* in February, "It's not a fully completed asset."

An enclave of gourmet retailers, production companies, and public art, Chelsea Market occupies an entire block bound by 15th and 16th streets and 9th and 10th avenues. Lesley Doyel, co-president of Save Chelsea, said the market has been a force of good for the neighborhood. "It was something of a wasteland down there before the Chelsea Market. It created a bridge between Chelsea and the West Village," she said.

Doyel learned of plans to enlarge the market in late January when community leaders discussed that a 23-story tower could be built on the site, raising concerns that the area could become a canyon of new towers. "It came as a pretty big surprise to all of us," Doyel said. "We feel there is a tidal wave of development happening in the area."

Andrew Berman, executive director of the Greenwich Village Society for Historic Preservation, said neighborhood context should guide growth. "Chelsea Market is already an extremely large building," he said. "Adding two large towers would be out of balance with the residential neighborhood to the north and the surrounding low-rise historic district."

Situated one block north of the Gansevoort Market Historic District, the Chelsea Market building is not subject to landmarks oversight, which stymied a twisting tower designed by Morris Adjmi two blocks away.

Still, Save Chelsea is not opposed to an addition at Chelsea Market. Doyel said she looks forward to more community input as plans move forward. "I hope for a transparent process," she said. "We would like to be heard." **BRANDEN KLAYKO**

LETTERS

STORM BREWING OVER SOLAR DECATHALON

As one of the 20 student teams of the U.S. Department of Energy Solar Decathlon, an international design competition developing small net zero energy homes, we remain disappointed with the competition's move off the main National Mall to a much more remote location ("Cloud Over Solar Decathlon," *AN_03_02.16.11*). Students are concerned that the location change will negatively impact the ability of the teams to successfully compete this Fall 2011.

The announcement undercuts the educational values of the Solar Decathlon by

demoting this prestigious solar event to an area inaccessible by public transportation, and a site whose different orientation may call for redesign during post-design or in construction phases. Additionally, its relocation seems to have dramatically reoriented the solar campus such that individual buildings may have much more challenging solar conditions to deal with. This will impact team progress given these new logistical and financial consequences. Additionally, this change has diverted precious energy away from attending to our projects as we attempt to reverse the decision by creating public awareness of the issue.

The original site is invaluable to the public, students, and our sponsors. The National Mall's goals include the promotion of turning "sustainable approaches into designs." As young professionals pioneering solar innovations to match our President's agenda, we request that he restore the competition to its rightful place on the National Mall so as to effectively educate the public about sustainability and climate change. Please make your voice heard in highlighting this issue before the White House.

FARAH AHMAD
STUDENT REPRESENTATIVE
SOLAR DECATHALON TEAM NEW YORK

BIZARRE AND IRRATIONAL NON-PAYMENTS

It's Spring, and **RMJM**'s dirty laundry is flapping in the wind. The Hong Kong-office principal, **Catherine Siu**, was suspended for an "e-mail tirade" that management called "bizarre, irrational" and seems to have something to do with the company's not paying employees. Word has already been circulating that **Hillier**, acquired in 2007 by RMJM as the firm's North America studio arm, is also suing the company for salary arrears. Siu has filed a complaint with the Hong Kong department of labor, according to the website **bdonline**, and if the judge finds fault, not only will RMJM face a stiff fine, but CEO **Peter Morrison** could go to jail for up to three years.

TEDDY BARE PICNIC

Disguised in non-statement eyeglasses and sensible shoes, unlike all the other Teddies, we eavesdropped our way into last week's TED conference in Long Beach, California. The invitation-only, \$6,000-a-seat geekfest attracts everyone from **Bill Gates**, who proudly revealed that he watches educational DVDs while on the treadmill, to actress **Cameron Diaz**, who kept her eyes glued to the stage while chewing gum in an exaggerated fashion. After giving industrial designer **Yves Behar** a secret handshake, we settled in to watch the architectural contingent try to compete with the likes of **Bobby McFerrin** (who we somehow expected to be happier) and polar photographer **Paul Nicklen**, who once befriended a leopard seal that tried to feed him penguins through the "mouth" of his lens. Yes, the level of discourse throughout was from the gut.

The theme of this year's weeklong confab was "The Rediscovery of Wonder," and London-based **Thomas Heatherwick** and **Carlo Ratti** (director of MIT's **SENSEable City Lab**) did not disappoint. Both followed the usual TED talking points: "Here are a few really cool things I'm working on." Heatherwick, who has a charming Dickensian air about him, dazzled the crowd with a video of his studio's innovative bridge that can be raised by curling back onto itself rather than breaking in two; architects probably know it's a pretty old project. Ratti kicked off his talk by setting loose a firefly-like "flying pixel." Watch for his pixel clouds to make a splash at the 2012 Olympics.

SEND TEDDY BEARS, PAY CHECKS AND PINK SLIPS TO EAVESDROP@ARCHPAPER.COM



TOM STOELKER

HOMELESS SHELTER TO SLIP UNNOTICED INTO CHELSEA?

A BIT OF BOWERY ON 25TH STREET

The renovation of a newly installed homeless shelter in Chelsea will be completed in two months without the usual public scrutiny. Or at least that's what Bowery Residence Committee (BRC) was hoping when they dodged a ULURP review that would have intensified probing from several government departments and the community board. BRC sprung from Bowery flop-house activism in the 1970s to a \$48 million nonprofit. The new headquarters building on West 25th Street remains mired in court battles and red tape that could keep the 328-bed homeless shelter from opening just a block from

Madison Square Park.

The 12-story vertical campus holds 104,000 square feet located within an early 20th-century high rise. The interior restoration designed by TEK Architects includes a 32-bed detox center, a 96-bed reception center, and a 200-bed shelter. An out patient facility, case management offices, a cafeteria, and a rooftop garden will also be included, and administrative offices will take the top floor.

At press time various legal issues were pending as the Chelsea Flatiron Coalition, a group of area property and business owners, belatedly scrambled to shrink the size of the project or keep it out of the area altogether. BRC is also arguing with its landlord over promised funds for the renovation totaling more than \$8 million. State Supreme Court Judge Ruth Madden must decide whether to issue a stop work order based on the developer's failure to complete several review processes while renovations forged ahead. BRC still has not obtained a CEQR, SEQRA, and a Fair Share Review. Maddens must also decide whether there should be a ULURP hearing, which could open up a whole new can of worms for BRC, bringing with it an intense level of community participation. Madden's decision is imminent.

Other contentious issues revolve around zoning and sit before the Bureau of Standards and Appeals (BSA). BRC has

the support of the Department of Homeless Services and the Department of Buildings. "This is one of the most extraordinary examples of reaching and contorting to reach a result," said Daniel Connolly who represents the Chelsea Flatiron Coalition, referring to BRC's shoe-horning the project language to fit the M1-6 zone, which allows for hotels but not shelters. He claims that the buildings department has misleadingly branded the building as Use Group 5, for transient hotels. The coalition says it should be considered a Use Group 3 for homeless shelters or possibly Use Group 4 for adult care services and psychiatric facilities. "The real issue here is, can a homeless shelter be a hotel?" he said. The BSA indicated they would likely issue their decision in early April.

Meanwhile, workers continue to file in and out of 127 West 25th, despite a letter from Council Speaker Christine Quinn asking for a stop to the construction. BRC representative Randy Mastro said proceeding with construction in spite of opposition was business as usual for the group. "It's in the normal course, and BRC is doing what it's normally doing," he said. "They already operate in one of the most exceptional neighborhoods; look what they've done on the Bowery and that neighborhood has flourished. Chelsea should be very happy."

TOM STOELKER



IAN TONG

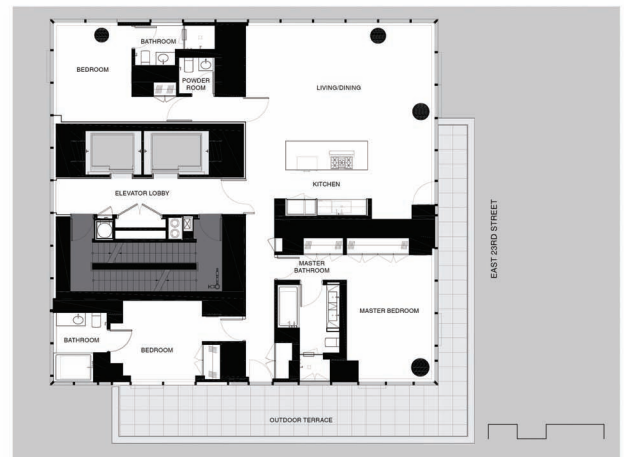
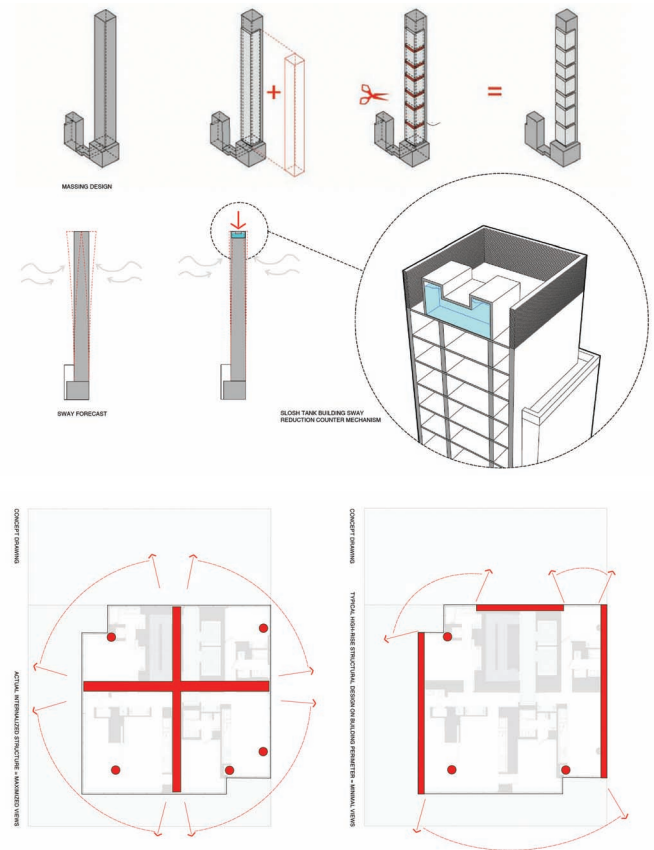
> **ALEXANDER WANG**
103 Grand St.
Tel: 212-977-9683
Designer: Ryan Korban
& Robin Kramer

Taiwanese-American fashion designer Alexander Wang recently opened his first flagship store on Grand Street in Soho. Housed in the space formerly occupied by designer Yohji Yamamoto's boutique, the new store of this fashion crowd favorite places an emphasis on architecture and design. The interiors of the 45,000-square-foot space were conceived by Wang with interior designer Ryan Korban, and then executed by architect Robin Kramer. Throughout the store, visitors will find stark, smooth marble offset by brushed metal, a combination intended to convey the effect of a clean canvas highlighted by strong structural elements. All of the fixtures and furniture were custom-made, including the tufted leather lawn chairs, free-standing *étagères*, several hot-rolled steel tables with poured concrete sides, and "a forest of uneven marble cubes trimmed with antique brass" to present wares. And, as if all these luxurious textures were not enough, there is a hammock made out of fox fur? As seen in the photo above, it is a reminder that Wang and his collaborators wanted a flagship that showcased his simple, deconstructed clothing but also suggested "humor, elegance, approachability, and an embracement of flaws." Another eye-catching element is the giant metal cage near the entry, a cube-like space that will house installations. At press time, it was covered in the sculptural floral styling of Jeff Leatham, complete with baby's breath accented by black African orchids, black calla lilies, and white gardenias. **ALYSSA NORDHAUSER**

Inspired by Iceland. Made in America.



CETRA/RUDDY
AND WSP CANTOR
SEINUK



In New York City, when a developer hires an architect to do a residential project, they all want the same thing: to maximize floor area. Wringing the most out of a Manhattan lot, however, has been complicated ever since the sepia-toned year of 1911, when zoning laws were passed that imposed setback requirements and restricted floor area ratios in an attempt to keep at least some daylight and air moving down to the city's streets and sidewalks. No longer could developers multiply the dimensions of their sites ad infinitum into the wild blue yonder, or that's what legislators thought. The ever wily Big Apple real estate players quickly found loopholes to the law, buying up so-called air rights of adjacent properties. By those means, while an entire city block couldn't become a monolithic bulwark, at least someone in the vicinity could transform their lot into the definition of density. The apotheosis of that trend is One Madison, a new spindly glass condo tower on 23rd street at the base of Madison Avenue.

Designed by CetraRuddy with structural engineering courtesy of WSP Cantor Seinuk, the building rises as a virtually unbroken column from its modest 59-by-58-foot site to an ultimate height of 621 feet. With 3,300 square feet per floor, and encompassing a total of 181,400 square feet, the tower features a daunting 12 to 1 aspect ratio. It stands, in other words, at the very upper limit of slenderness.

Designing a building to fit these measurements presented the team with a unique set of challenges and opportunities. The typical conditions for a mid-block site such as One Madison's would mandate parti walls on the lot-lines. These solid, windowless faces would become the obvious place for structural shear walls, leaving the rest of the interior, with the exception of the core framing, open for programmable space. Views would then only be possible through the front wall to the street, and through the rear wall to the back of the lot. Here, however, above the 5th floor, the necessity for parti walls

was negated by the fact that the developers had purchased all surrounding air rights. One Madison, in perpetuity, would stand alone, presenting the possibility of taking advantage of impressive 360-degree views, including Madison Square Park.

With this goal in mind, Cantor Seinuk got busy working out a structural plan that would pull the building's bracing in from the exterior. What they came back with was a cruciform system of shear walls that slices through the central axes of the plan, clearing up the corners of the tower. With that in place, only five additional columns were needed to manage the loads—four of them exposed and one buried within a wall—creating a vast amount of open space and allowing the perimeter to be dedicated to views.

In addition to the building's 360-degree views, CetraRuddy designed five-floor volumes that step out from the northeast corner of the central column of the tower, creating wraparound terraces for certain units—an added perk for

the condo buyer. These volumes created 9-foot cantilevers off of the columns and shear walls. Cantor Seinuk's structural design manages these without load transfers, meaning that there is a singular load path throughout the entire height of the tower and identical structural profiles on each floor, allowing the team to optimize this profile for the most ideal interior layouts.

The structure itself is cast-in-place reinforced concrete. Concrete's inherent fire-resistant properties mean that profiles can be kept thin, as extra fire proofing isn't required, thus maximizing usable floor space.

It is also extremely rigid, a quality valued in residential high-rise construction where sway is a major concern for tenants who don't want to see water sloshing about in the bath or toilet. In spite of the material's inflexibility, however, One Madison's extreme height and slenderness meant that a significant amount of sway would be a factor that had to be mitigated. Cantor Seinuk's solution was as elegantly simple

With a height to width ratio of 12 to 1, One Madison is subject to concerns about sway. In answer, the designers implemented a liquid tuned mass damper to center the building's gravity (top). The structure's shear walls are laid out in a cruciform pattern (middle), leaving the exterior walls and floor plans (bottom) open to views.

as it was unusual for residential construction: they designed a liquid tuned mass damper for the top of the structure.

The liquid tuned mass damper works much in the same way as other types of mass dampers, such as the famous giant metal ball atop Taipei 101 that moves on hydraulic pistons against the direction the building is being pushed by wind or global motion as a counter balance that centers the building's gravity. One Madison's damper is simply three large concrete tanks of water sitting on risers. As with the metal ball, the water sloshes about in directions opposite to those in which other forces push the building, keeping the tower upright and everything nice and steady inside. **AARON SEWARD**



COURTESY DBOX

Perhaps because the means of murder on that day was the sudden destruction of buildings of architectural distinction, the early moments of what was once called the Post-9/11 Era featured, for some, a surprising project of rapidly designing and building great works of architecture. *Well, good luck with that*, might be our retroactive comment to ourselves of a sudden ten years ago.

That impulse toward architectural *something-ness*, lugubriously directed by Daniel Libeskind and a host of political and corporate enablers, dissipated over time. With the exceptions of Michael Arad's promising memorial project, and the singular efforts of Snøhetta's modestly audacious visitor's center, adjacent work has reverted to our provincial glassy generic.

After several near-miss big-time proposals for Lower Manhattan, prominent Los Angeles architect Frank Gehry has joined in with an 870-foot residential skyscraper at Beekman Place. The tower features his signature curvy metal cladding, achieved in this case by what are essentially dozens of stories of successively shifted shallow bay windows, their edges interpolated into tangents along a pat-

tern of vertical ripples. A generally T-shaped plan, with the capstone of the T facing south, ameliorates the building's impact on the nearby skyline, breaking down its bulk (and rewarding especially those vaguely rotational from-the-freeway automotive views from the BQE, the FDR, and the nearby Brooklyn Bridge). A dainty entrance plaza along the building's West facade brings a certain grace to the proximate streetscape. There's a desk in the lobby that has the voluptuous appeal of Gehry's recent jewelry collections.

A New York City skyscraper is an acute design exercise with all the tight formal, structural, material, and conventional constraints—and therefore all the vast resounding potential—of a sonnet. Some constraints are Architecture 101: the building must successfully scrape the sky and stick its landing on the ground. Others are more particular to our city: a local skyscraper must contend and dance with the envelopes and setbacks and FAR's that mean, as Koolhaas famously observed, all of Manhattan has already been maximally designed; it must participate in the long panorama of the North-South skyline; it must in a city of extraordinary density and deep narrow vistas, be carefully considered in extreme close up and long distance. In short, it must know where it is.

This skyscraper tops out like a decapitated bundle of celery. It meets the ground not at all, instead descending on a six-story reddish masonry base with the grace of an ecclesiastically-scaled candle landing on a cupcake. The street-level detailing, such as a grim strip of flashing that sits at the top of those masonry walls, seems almost willfully casual next to the gloriously, if laboriously,

resolved facade of Pace University's neighboring mid-century complex. Setbacks, whether the shaft-and-bustle of the nearby Woolworth Building, or in the tower-and-plaza of midtown's modernist masterpieces, are behind much of the beauty of Manhattan: the negotiation between the inherent geometries of a skyscraper and its enclosing almost-visible crystalline volume is perhaps New York's most monumentally intimate encounter. Here, in a sorely missed opportunity, those vertical ripples ignore each setback where instead those orthogonal sectional deflections in the structure should have supplied moments of glorious turbulence and eddy and moments of exchange between architectural and urban intention.

In what may be—or worse yet, may merely appear to be—a hasty exercise in value engineering, those ripples disappear altogether from the South facade, where their occasional shading effect might have been environmentally justified. This gesture puzzles all the more in this rare Manhattan skyscraper that sits on its own island; that fronts, thanks to that entrance plaza and an adjacent alleyway, all four compass points; and further, thanks to the rare open vistas afforded by City Hall Park, the bridge approach ramps, and the East River, might—like the former Trade Center Towers themselves—address the entire horizon with all the duty and splendid isolation of a lighthouse. Instead we have a front. And a back. And a displaced building waiting to be filed away among the narrow frontages and deep block interiors of midtown. Or Houston.

How to account for all this? It cannot be a lack of ability: Gehry has produced some of

the most masterful and meaningful buildings of the past century. It cannot be a lack of local expertise: Gehry very successfully harvested Gotham's grit and grid in his charismatic bandbox of a building for the IAC headquarters in far West Chelsea (which admittedly bears a certain resemblance to the low-lying warehouses and garages of, say, Culver City).

New York by Gehry. That's the name the developers finally settled on. The phrase invites the question of whether the building represents a failure or success by architect or city. One reading of what happened here is that, since architectural excellence in Manhattan is as exceptional, and therefore as potentially unsettling, as an untouched ruin, the appearance near Ground Zero of such a building as this represents a certain kind of successful recovery and realignment to historic norms by a city that has long known how to defeat architects: thus Gehry by New York. On the other hand, architecture is required to rise to its occasions. In this, there are two ways to fall short. One of them, the interesting way, is to fail by trying too hard. By caring too much. By grasping and overreaching. This may have been the case with many unbuilt early contenders for the reconstruction of Lower Manhattan. (Sir Norman Foster's genuinely sublime 2002 scheme for the entire site with its redoubled tessellated towers, famously remains the readers of the New York Posts' favorite.) These are successful failures, in which the legible drama of visible effort ameliorates undeniable shortcomings in function or form. Then there is the other kind of failure.

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SHUTTERED ISLAND

continued from front page

Massachusetts Historical Commission at odds with the DCR and the Boston Harbor Island Alliance, a public-private partnership overseeing fundraising and programming for future uses on all the islands.

Most of the structures align a windswept parade ground that can be seen from approaching ferries. They include an administration building, a white clapboard church, a firehouse, a gym and a bakery. A small crescent of officers' houses overlooks the field from an overgrown terrace. Most sport a Colonial-Revival style.

The buildings' moody decay has charmed preservationists, artists, and at least one film director. Martin Scorsese used the setting as a backdrop for scenes in *Shutter Island*. But maintaining the charm of rot comes at a cost, namely that of potential lawsuits. Henry Moss, a principal at Bruner/Cott overseeing the work, noted that unstabilized ruins are an impossibility in litigious America, even though they're not nearly as danger-

ous as the Peddocks' drumlin cliffs. Complicating matters, many of the officer quarters are filled with asbestos. "They're time bombs, the roofs are collapsing, all of this stuff is corroding," he said. "It's not a matter of just going in and fixing them. These things are gone."

The Massachusetts Historical Commission had been advocating for preservation on the island since the 1980s. By that time the buildings had already been vandalized and abandoned for more than 20 years. Last year, when the DCR and the Island Alliance started looking at bulldozing 14 structures, a letter from the Historical Commission to the office of Energy and Environmental Affairs wrote of being "chagrined" that such an "expeditious resolution" was being sought. This past September an agreement signed between the Commission and the DCR limited the demolition to only 11 buildings, excluding the clapboard church. Preservationists are only partly satisfied. "A situation like this with such an incredible collection of buildings

with such a deteriorated state, there were some things that we wanted to push for, both from a preservation and a public enjoyment standpoint, but couldn't," said Sarah D. Kelly, director of the Boston Preservation Alliance. "Nobody likes to see resources like this deteriorate."

As far back as 2005, \$5 million brought electricity, clean water and sewer utilities to the island. And if it weren't for an additional \$10 million in mitigation funds paid by Algonquin Gas Transmission, the impending stabilization process would not have been possible. Tom Powers, president of Boston Harbor Island Alliance, said a future with bed and breakfast inns and corporate retreats might interest private developers. "But no one is doing anything like that right now," he said, indicating that only modest plans were in the works. "Do the demolition, do some high-end camping with power and water. Get a visitor center and start to do some programming and see what you can do to reclaim the island." Joe Orfant, director of planning and resource protection at DCR, said there are no grand designs on the scale of New York's Governors Island. "It's such a frustrating situation, you have this great resource, and it's so close to Boston," he said. "If this were on the mainland you probably wouldn't have this conversation." As contractors prepare their bids, Orfant said he hopes the island will open for campers by summer.

TS

EX LIBRIS continued from

front page advantage of the small space's high ceilings, nearly 14 feet tall, to create a memorable architectural element. Made of salvaged, solid wood doors, the stair recalls the iconic red stairs of the TKTS booth in Times Square—the result of a competition spearheaded by the Van Alen—but rendered in a rougher, slightly more haphazard fashion. "We want to evoke the TKTS stairs, which is so important for Van Alen," said LOT-EK principal Giuseppe Lignano. "But we also wanted to evoke the more guerilla spirit of New York a few decades ago." The doors, which are all different, will be painted the same color on top, but left rough-cut on the sides.

Tops will match the walls and the ceiling, while the undersides will match the floor. Large graphics on the floor and ceiling will be clearly visible through the plate-glass windows. The seating will serve both casual browsers as well as the audience for events.

It is designed to accommodate about 1,000 books for sale, in addition to another 200 to 500 to be made available for study as in a reading room or library. "The space will be highly curated," said Olympia Kazi, executive director of the Van Alen Institute. "Things will always be changing."

While the initial focus will be on books, at least for the first six months, Kazi says its role may change

over time. "It's a true experiment. The space will evolve, we're very open," she said. Still, she stresses the importance of the bookstore. "We are not reinventing the wheel, we are addressing a need. We have received so much love, so much excitement, about books."

For the Institute, the project space will also be a chance to raise its profile with the architecture community and the public at large. "The idea is to create a place for books that's also a place where people want to meet and hang out," Kazi said. "We're bringing Van Alen to the street." The bookstore will open in early to mid-April.

ALAN G. BRAKE

ZIPPING UP ZONING continued from front page
outmoded language and whittles an unwieldy 642-page document to 400 pages. It's the most significant change to the code since Edmond Bacon oversaw the last major revision in 1962.

The Commission convened in 2007 after an overwhelming number of voters approved a referendum to form the panel. Last year, Eva Gladstein took over as the city's Zoning Czar. She came to the position with a background in public housing. "I wasn't a zoning geek," she said. "But I've come to understand how deep the impact is on the people."

Currently a new zoning bill goes before the council almost every week, resulting in amendments that add new layers to an already dense document. There are currently 40 different "overlays" to the Philadelphia code. Don Elliot, a senior consultant at Clarion Associates, said the overlays came to symbolize the problem. "More law doesn't make better law," he said. "A simpler foundation makes for a better zoning process."

The zoning commission will not be remapping, that's up to the City Planning Commission. It will, however, consolidate districts. Three new types of districts respond to changes already reshaping the city. An Industrial Residential Mixed-Use district allows dormant manufacturing districts to convert to live-work uses. A Commercial Mixed-Use district focuses on the active uses for neighborhood Main Streets, allowing for an increase in height limits to 55 feet and limited parking. And a new Airport District focuses on the airline industry's needs.

Other cities informed the zoning revisions. "Lots of people tell us to look at Seattle and Portland, but it was more important for us to look at older cities with more established history," said Gladstein. She said Baltimore and Washington, D.C. are also undergoing rewrites, and they have much more in common with Philadelphia. "I think for the last decade Philly has begun to understand its walkable nature. We want to preserve the character of our neighborhoods but allow for more density along transit nodes."

Gladstein said that the process began at a good time, when an awareness of brown fields, sustainability, and urban agriculture was growing. To that end, three different levels of open space address active and passive uses, and one is set aside for wetlands. The panel added four new levels of urban agriculture: community gardens, commercial market farms, green houses, and even animal husbandry. "We used to say that cities were not the place for this," said Elliot. "But we want to allow urban agriculture while making sure that it doesn't happen in places where the soil may be contaminated."

Gladstein said participation has been tremendous, with 30 to 50 members of the public attending the more than 43 meetings. She expects to launch a user-friendly website and a graphic manual not unlike the one recently released by New York's Department of City Planning. Philadelphia's city council will vote on the preliminary code later this spring, at which point the zoning commission will submit their recommendations to a final draft. **TS**

AT DEADLINE

MAEDA'S IDES OF MARCH

The RISD faculty turned on President John Maeda in a 147 to 32 vote of no confidence on March 2 in protest against an overreaching management style along with willfully ignoring the advice of faculty and department heads. Provost Jessie Shefrin was also negatively critiqued due to the duo's effort to merge the Division of Architecture and Design with the Division of Fine Arts into the anonymous-sounding Division of Undergraduate Studies. Amidst the turmoil Dawn Barrett, dean of the architecture and design division, resigned. She will become president at Massachusetts College of Art. Barrett's position is to be eliminated under the new plan. While Maeda has the support of the board of trustees, union members want to give him the heave-ho. In better times, the famed computer scientist slash graphic designer was named one of the 21 most important people in the 21st century by *Esquire* magazine, in 1999.

LONDON TORCH STOKED

Edward Barber and Jay Osgerby have been selected to design the Olympic Torch for the London 2012 Summer Olympics. The design team took home the coveted prize after an international competition picked the Hackney-based designers from a host of contenders applying from without the Commonwealth. The two formed their industrial design firm after graduating from the Royal College of Art in 1996 and went on to work for the luxury likes of Vitra, Flos, Cappellini and Swarovski. Now they can expect an audience of billions once their design is unveiled this June.

ON THE WATERFRONT

Chuck and Jerry are piping mad. That is to say Senator Charles Schumer and Congressman Jerrold Nadler are peeved about two properties belonging to the Army and the Navy. Schumer is upset by the Army's legal contorting, which effectively allowed them to avoid repairing their landmarked 158-year-old Timber Shed located in the Brooklyn Navy Yard. The property—if it's still standing—will come under the city's possession later this year and the senator wants the Army to either fix it now or get out of the way so the city can do it. Elsewhere on the Brooklyn waterfront, Nadler was pushing for the city to buy a Navy-owned warehouse built in 1916, Federal Building No 2. Together with the EDC, Nadler envisioned a multi-use commercial space for wholesale, retail and manufacturing. Just when deal was about to be signed, the Feds decided to put the entire 1.1 million square feet up for sale. They coulda been contenders.

RIPPLE EFFECT



Standing out on the NYC skyline doesn't have to cost a lot. When Forest City Ratner hired **Frank Gehry** to create a signature tower at **8 Spruce Street**, he responded with a shimmering facade whose radical intricacies stand out high above Lower Manhattan. For this dynamic design to be realized in today's rocky economy, Gehry Partners teamed with Permasteelisa to ensure the curtain wall's 10,300 stainless steel and glass panels could be fabricated and installed without a premium. Now, the tallest residential tower in the city is also unsurpassed in originality and is sure to effect a new wave of curtain wall design.

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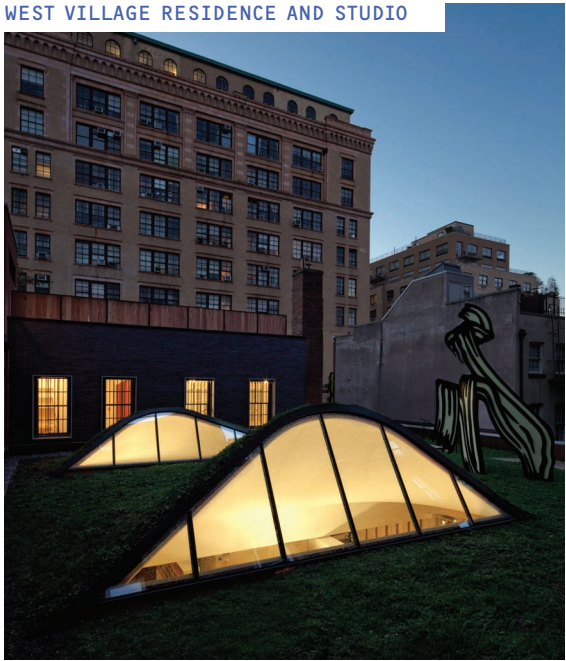
THE ARCHITECT'S NEWSPAPER MARCH 16, 2011

STUDIO VISIT > CALIPER STUDIO

SONOMA HOUSE



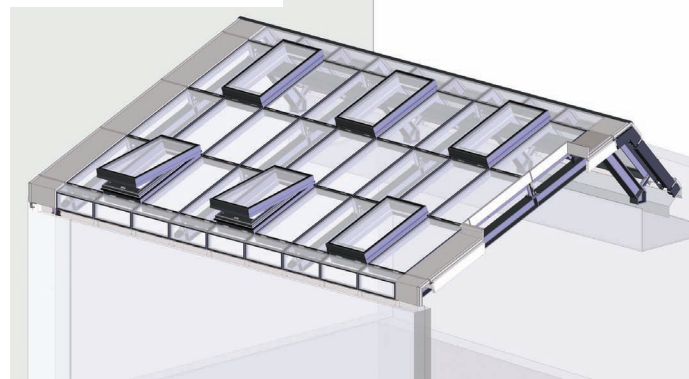
WEST VILLAGE RESIDENCE AND STUDIO



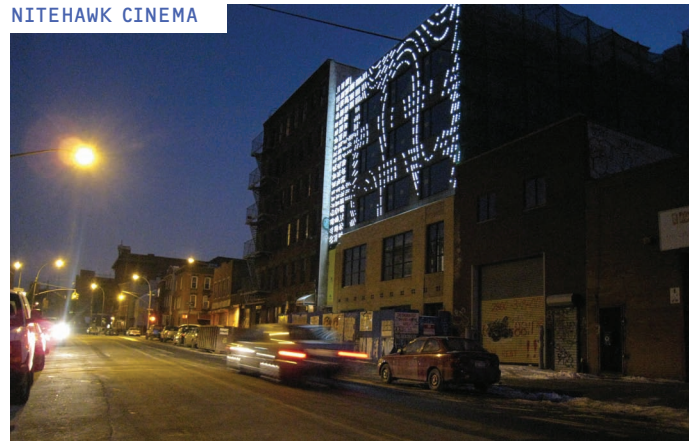
HOME FOR TWO ART COLLECTORS



BANK STREET SKYLIGHT



NITEHAWK CINEMA



The traffic to Caliper Studio's Flickr page should indicate growing interest in the firm's fabrication practices—the photostream to document progressing work now averages between 500 and 1,000 hits a day.

Established in 2003 by architects Stephen Lynch and Jonathan Taylor and metal worker Michael Conlon, the team of eight architects and seven fabricators works out of a 7,000-square-foot workshop in Brooklyn. They use parametric modeling software to develop palettes of parts—the digital files that are sent to various vendors for manufacture then returned to Caliper for processing and fabrication. The firm always wanted to avoid becoming a “laser-cutting job shop,” said Taylor, who prefers the tag architect-inventors.

Caliper's first foray into parametric modeling was a 2006 urban revitalization project in Bridgeport, Connecticut, for which they designed a 2,500-square-foot glass atrium to enclose three 19th-century bank buildings with a series of folding planes. In a recent conversation, Lynch and Taylor compared the intricate design to one they are creating

for a peaked skylight on Bank Street in Manhattan. While it appears less complex, the new skylight's details are “much more sophisticated,” said Taylor. In the years between the projects, the firm learned to remove some of the more complicated pieces present in earlier designs, to enhance efficiency and performance. “We're trying to embed smartness into the parts,” said Taylor.

The bulk of Caliper's fabrication work has been in building enclosures, canopies, and stairs, some of the most necessary components of high-end residential renovations in Manhattan. Focusing on these component designs has created the possibility of systematizing parts for limited production sometime in the future. But the firm prefers its fabrication to work in symbiosis with its own architecture. “As an architecture office we're always looking to push the limit of these designs, and on the fabrication side we're looking to constrain things” always in the service of more efficient designs, said Taylor.

JENNIFER K. GORSCHÉ

SONOMA HOUSE
SONOMA COUNTY, CALIFORNIA

Construction on a single-family home in Sonoma County will begin soon. The house will be made with PISE (pneumatically impacted stabilized earth), sprayed onto a one-sided form. A local consultant will help develop the correct earth/cement mix, based on the soil available on site. PISE will also be used as the interior and exterior finish for 18-inch-thick walls. The firm will perform a detailed solar exposure analysis to create glazing and overhangs, while positioning the house to take advantage of the Russian River Valley's warm days and cool nights.

HOME FOR TWO ART COLLECTORS
MANHATTAN

Atop a McKim Mead & White building on the Upper West Side, the firm combined two apartments into a private home and art gallery. Spaces flow openly, organized around a library at the core. Continuous walls allow the owners ample space to showcase their collection, while translucent partitions can be moved to enclose some spaces without interrupting visual flow and sunlight. The architectural centerpiece is a staircase of polished stainless steel, translucent Corian, and low-e glass. Caliper used a custom code to digitally model the stair without intermediary supports.

BANK STREET SKYLIGHT
MANHATTAN

Designed, fabricated, and installed for New York architecture firm Moulin & Associates, a peaked-roof skylight will cap the back house remodeling of a private residence. Working with Front Inc., Caliper designed a thermally broken and watertight structural glazing system using VHB tape from 3M, who is now interested in the windows because there are few comparable projects in the United States. The design also incorporates operable lights that could be swapped with photovoltaic panels or other glazing systems. The roof's structural components are painted steel.

NITEHAWK CINEMA
AND APARTMENTS
BROOKLYN

A combination cinema and residence, the soon-to-open NiteHawk in Williamsburg was inserted behind an existing brick facade and clad with 2,000 backlit glass discs set in a panelized zinc facade system. Caliper used templates of Roy Lichtenstein paintings for inspiration, carefully evolving the dot layout in RhinoScript to create an abstract pattern and account for the spacing of pre-wired LED strips lighting the facade. Pre-welded zinc will prevent the facade from showing scratches over time. The entire array uses only about 800 watts of electricity.

WEST VILLAGE
RESIDENCE AND STUDIO
MANHATTAN

A private residence in the West Village involved connecting two buildings with a new sedum rooftop and sculpture garden. Two thin-shell concrete skylights for the studio below create an undulating landscape with decking between penthouses. In addition to the renovation of the penthouse apartment and studio, the project included reconstruction of the building enclosure with new exterior insulation and a high-efficiency boiler for energy conservation. Caliper fabricated many architectural details, including berm windows and slender metal pathway railings.

ALL IMAGES: CALIPER STUDIO; EXCEPT WEST VILLAGE RESIDENCE AND HOME FOR TWO ART COLLECTORS: TY COLE

GIOVANNI PASANELLA, 1931-2010


continued from front page Gio was born in New York City in 1931, studied painting at Cooper Union, and then graduated from the Yale School of Architecture in 1958. After traveling in Europe, he worked for Edward Larabee Barnes until 1964, when he opened his own office, working for the Lindsay administration's Urban Development Corporation and the New York Housing Authority. In 1975, he joined Yale classmate Arvid Klein to form Pasanella + Klein, producing, amongst many projects, the adaptive reuse of Asphalt Green Sports and Arts Center in Manhattan in 1982. The office evolved into Pasanella, Klein, Stolzman, Berg, Architects, designing, again amongst many others, Pratt Institute's Stabile Hall in 1999. Pasanella retired slowly, moving from architecture back to painting over an extended period of time. By 2000, he was painting full-time.

None of this has "Italian" embedded in it, but anyone who knew Gio understood that Italy consistently poked into and infused his professional trajectory. And like the progressive shift from architecture to painting, so, too, the shift of residency from Manhattan to Camaiore, Italy, where he had long vacationed. Painting was equated with Italy, but this was not the limit of the equation. It is more that Italy provided all the sensuous aspects of life of which painting was a part. In this way he was more like the 19th century "grand tour" artists/architects learning the secrets of Italian light, landscape, and ruins that comparatively made America feel gray, vapid, and uncultured. But unlike these visitors, Gio stayed and made Italy his principal teacher.

What it taught Gio was a dedication to *people*. The artistic, sensuous affinity was not just a commitment to the good life but to the real, daily lives that all humanity shares. This is why his work for the city at Twin Parks West in the Bronx was singularly successful, with split-level units allowing their low income tenants to imagine they were not in an apartment. This is why a project for subsidized housing in Little Italy, despite a low budget and unsympathetic developer, finds just the right formal quirks to both adjust to the context and transcend it. This is why his renovations of the interiors of the Seagram's building showed equal respect for Mies' vision and Phyllis Lambert's perfectionism. All of these affinities were a part of shaping a human life.

Gio was less a traditional boss than a fellow life-traveler, and I suspect he was less a traditional father figure than a host to the world's riches and obligations. He was a partner not just to Arvid Klein, Wayne Berg, and Henry Stolzman but also in spirit to generations of architects who understood architecture as a discipline in which beauty and service were one and the same thing. Gio, I think, sensed that the ability to participate in architecture as a humanist—as he was asked to do in the UDC projects—was increasingly elusive. This did not, however, indicate that he felt the world today to be reduced. It just meant that he found another place to make his contribution.

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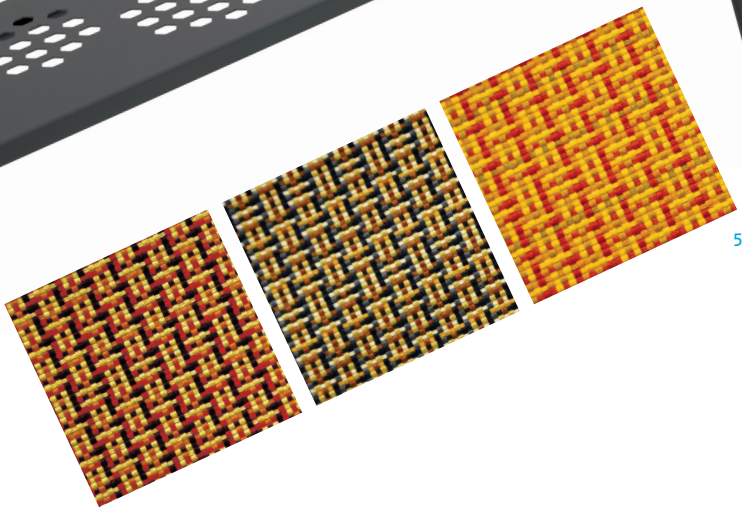
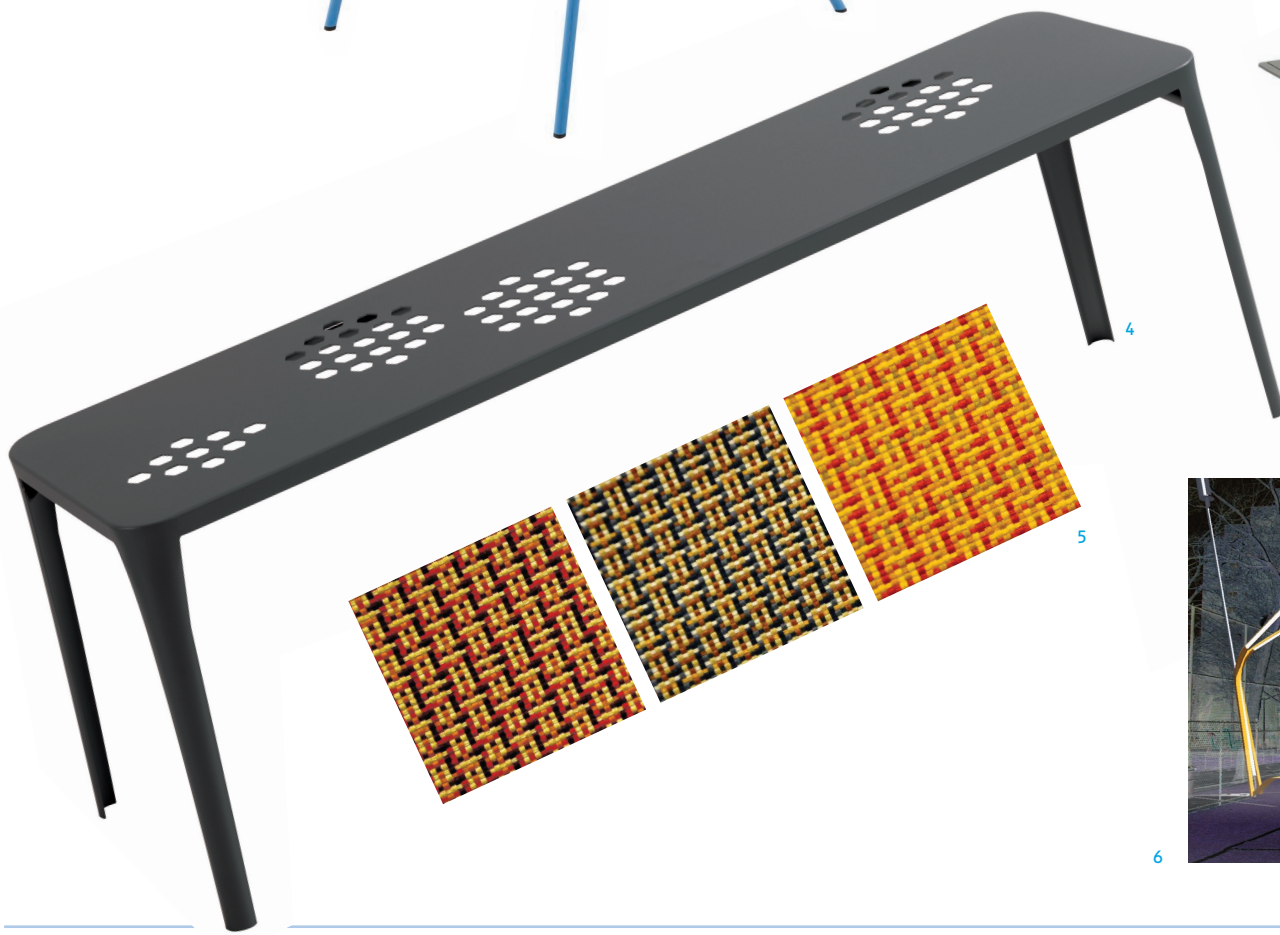
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GOING PUBLIC

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1 GRILLAGE LIGNE ROSET

Ligne Roset's new Grillage armchair, designed by Francois Azambourg, is made of a single piece of sheet metal passed through a milling machine to create a mesh pattern, which is then folded to create an origami-like seat. Coated in either black or blue, the seats can be covered with a quilted slipcover that attaches with magnets. More Grillage styles are forthcoming. www.ligne-roset-usa.com

2 FARMHOUSE CHAIR BEND SEATING

Based in LA, Bend is a new seating company launched by designer Gaurav Nanda last month. The company's geometric bent-wire chairs come in one table and four chair designs: Bunny, Lucy, Ethel, and the Farmhouse Lounge Chair (pictured), whose geometry is inspired by the architecture of Amish barns. Each chair is created with a handcrafted shaping and welding process to ensure strength. www.bendseating.com

3 CHARLIE TABLE LANDSCAPE FORMS

Originally designed by landscape architects Gustafson Guthrie Nichol for Chicago's Millennium Park, the Charlie table is now available through the firm's collaboration with Landscape Forms. Swooping legs take the place of traditional picnic table supports beneath the oval tabletop and curved seats that comfortably seat six while also accommodating wheelchair access. GGN's Maggie bench is also available. www.landscapeforms.com

4 EMU PATTERN COALESSE

Part of the EMU indoor/outdoor line, Coalesce's new Pattern collection is constructed with a production process that produces a press-molded, 100 percent recyclable chair made from one piece of steel. Designed by Arik Levy, the line includes stackable chairs, square and round tables, and a bench (pictured), all punched with an airy hexagonal pattern. www.coalesce.com

5 BASKET JAB ANSTOETZ

JAB Anstoetz's Basket line of fabrics are 100 percent acrylic and are suitable for either indoor or outdoor use. Coated in a DuPont Teflon fabric protector, the upholstery is sunlight- and UV-resistant as well as mildew-proof, making it ideal for high-traffic areas in which stain-resistance and durability are important. www.jab.us

6 SMART GRID ATHLETIC LIGHT ENNEAD LAB

Ennead architect Andrew Burdick's entry for the Philips Livable Cities Award is the Smart Grid Athletic Light, a modular system of solar- or wind-powered street lights that would offset energy and maintenance costs for recreational sports spaces while allowing the facilities to stay open at night. The light is one of eight finalists in the running for a grant to create a prototype. Public voting ends March 24. www.philips.com/yourvote

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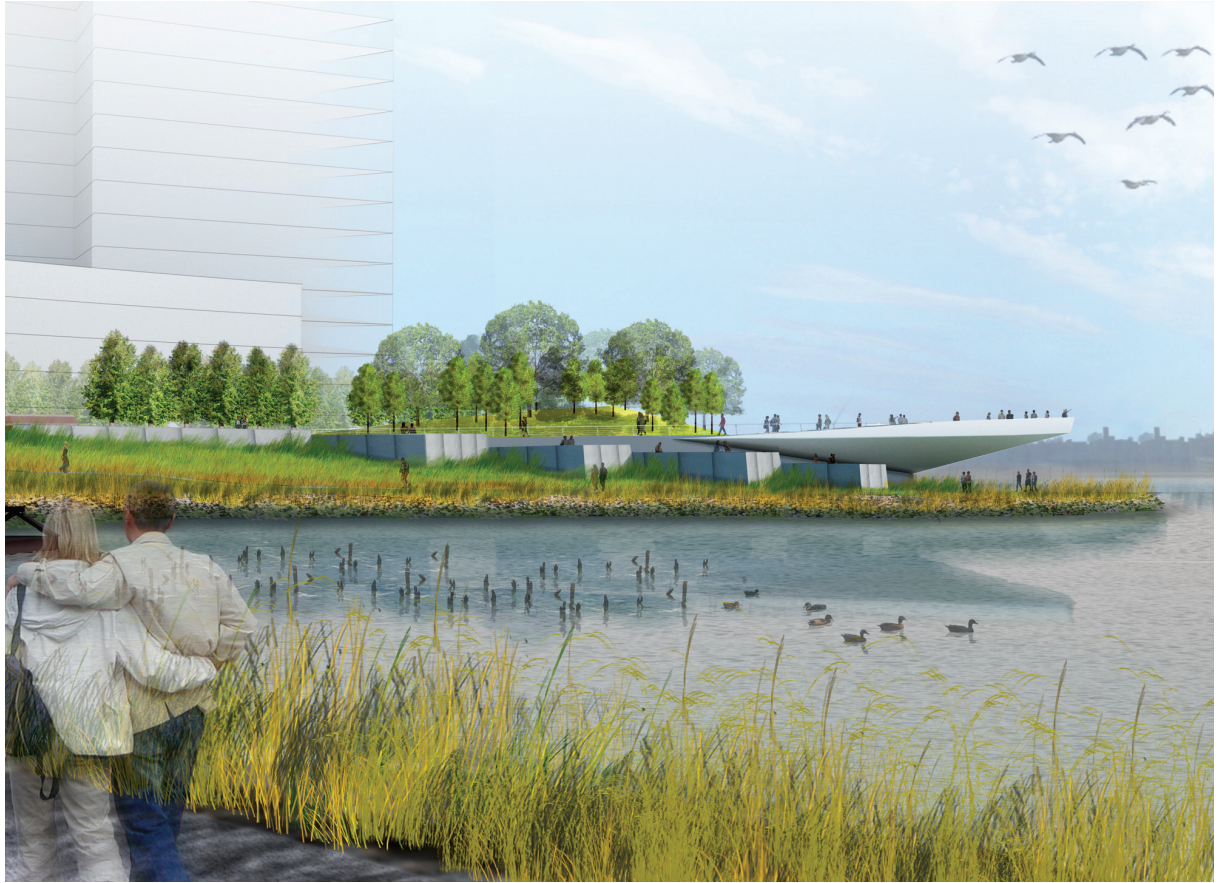
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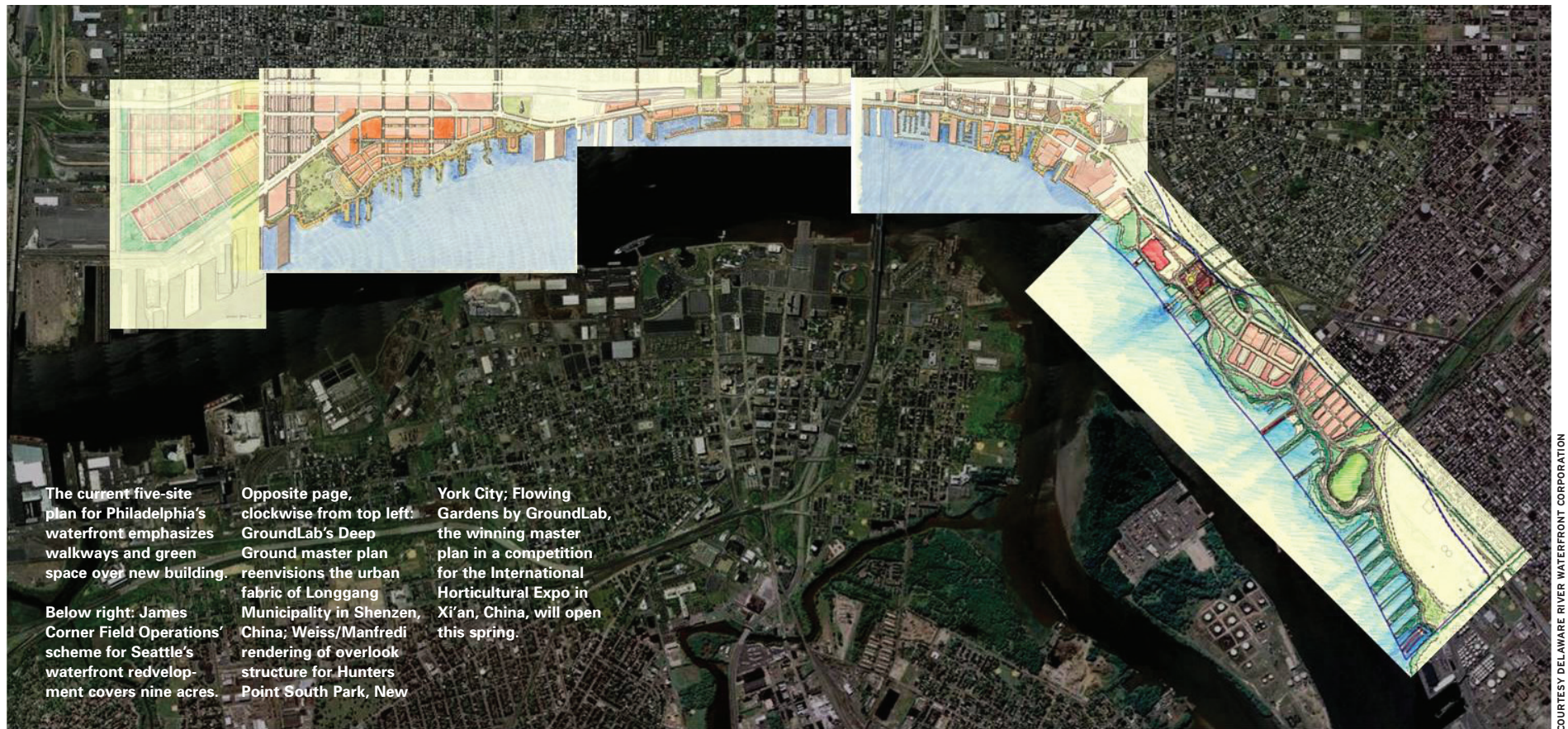
THE ARCHITECT'S NEWSPAPER MARCH 16, 2011



CONTESTED GROUND

LANDSCAPE ARCHITECTURE CONTINUES TO EXPERIENCE A PROFESSIONAL FLOWERING BASED ON THE GROWING SIGNIFICANCE OF SUSTAINABILITY AND ECOLOGICAL ISSUES AS THEY RELATE TO PLANNING THE BROADER BUILT ENVIRONMENT. BUT AWARENESS IS ALSO GROWING AMONG ARCHITECTS THAT THEY ARE NO LONGER KINGS OF THE MOUNTAIN. GWEN WEBBER SCOUTS THE PERIMETER OF A POSSIBLE TURF WAR IN THE MAKING.

LEFT AND TOP LEFT: COURTESY GROUNDLAB; TOP RIGHT: COURTESY WEISS/MANFREDI



If Ground Zero were up for grabs today would Michael van Valkenburgh be a more likely candidate for master planner than Daniel Libeskind? It's plausible. The recent surge in prestigious commissions going to and being completed by landscape architects has fuelled a fiery discourse over the ether as well as in academic circles as to what this means for the way cities will be made in the future. Traditionally, the architect was the master builder with landscape designers as mere ancillaries. Today that relationship is fast being reversed.

"Traditional roles have flipped," said architect Stephen Cassell of ARO, who believes landscape architects should have equal footing on design projects because of their specialised training. "A lot of these landscape architecture firms have started to think about green spaces in a synthetic way. How landscape architects analyze a problem is very specific; it is about looking at experience within the city."

Indeed, commissions that might have been won by architect-led teams just a few years ago are now going to landscape firms. And large-scale urban design competitions are going to landscape-led teams who demonstrate the capacity to design creatively with existing ecologies, such as the redevelopment of Seattle's waterfront by Field Operations, or urban regeneration initiatives like Gateway Arch in St. Louis, which aims to reinvigorate Eero Saarinen's iconic landmark through improved public areas by Michael Van Valkenburgh Associates (MVVA).

MVVA is a case in point. In 2007 the landscape architecture practice

won a competition (among the other multidisciplinary contenders were Weiss/Manfredi of New York and Stoss of Boston) to develop Toronto's Lower Don Lands, a long-term phased scheme which will reroute the mouth of the Don River to the city's inner harbour, creating flood protection, new neighbourhoods, a river-front park system as well as "humanize the existing infrastructure."

Charles Waldheim, head of landscape architecture at the Harvard Graduate School of Design, cites the Lower Don Lands project as exemplary of a decreasing emphasis on disciplinary boundaries and an increasing appreciation for ecological design, "MVVA assembled a very complex, multidisciplinary team," he said in an interview. "Landscape urbanists have all the pieces." As interest in ecological design grows, the need for landscape architects to deal with issues that architects aren't trained for also increases. "Landscape urbanism emerged to fill a void because planning and urban design had not provided an alternative," said Waldheim, who has been a key proponent in bringing landscape urbanism to the fore and expanding the definitions of landscape architecture. According to Waldheim, the emergence of this faction of ecological designers snapping up high-profile projects is not a coincidence but rather the result of cumulative conditions.

In the late 20th century urban design was committed to recreating the 19th century shape of the city, he argues, in order to reinstate environmental and social values, while urban planners withdrew from physical planning to focus on demographics and social science.

The perceived primacy of cars and demands for an expanded transport infrastructure in the 20th century pushed cities further out into sprawl and placed automobiles and traffic control at the center of city design. Later, during the 1990s, architects felt there was no option in which designers could be culturally progressive and simultaneously engaged with environmental or social concerns, leaving a dissatisfied subset of designers keen to reconcile the two.

Enter landscape urbanism, a term attributed by many to Waldheim, and certainly propagated by him. In any case, landscape urbanists are being recognised as key choreographers of urban space and they are beginning to subsume many of the roles once held by architects, planners, and urban designers. One such practice is

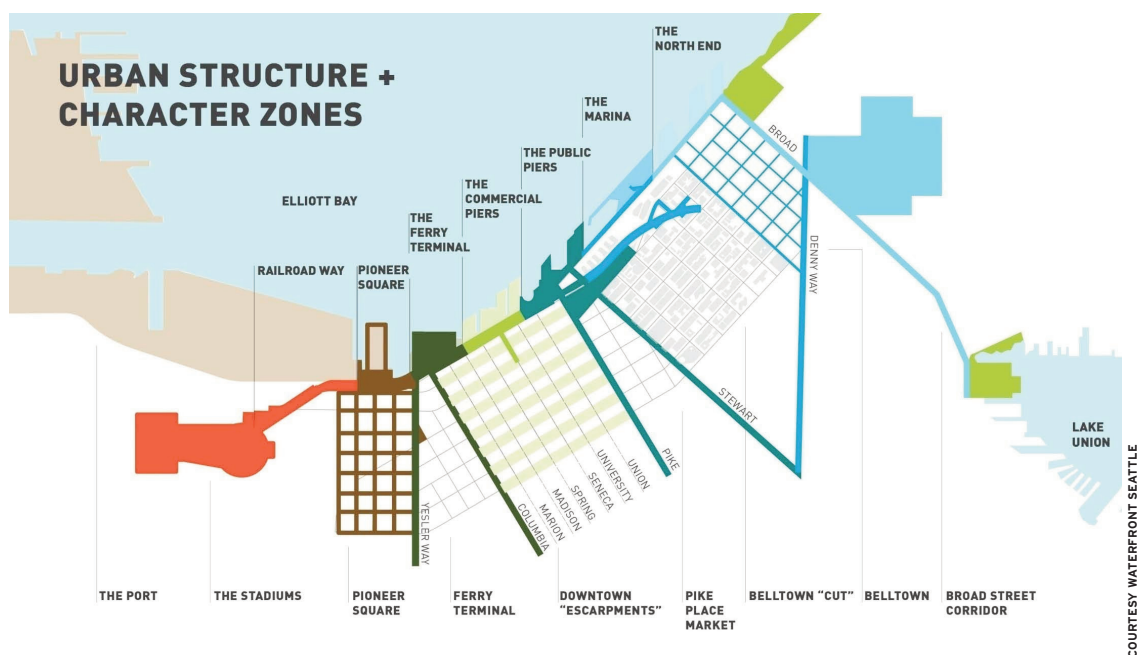
London-based landscape architects GroundLab whose project Deep Ground recently won a competition to master plan a 4.6-square-mile area of Longgang in Shenzhen, China, drawing on urban design, planning, and environmental remediation to make a comprehensive, connected urban scene.

That's not to say that architects will be rendered powerless, but it does mean that they may have to cede total control, shedding the idea of sole authorship and autobiographical building and instead re-cognizing those others with more skill sets relevant to a given project.

Robert Balder, a director of planning and urban design at Gensler, observes that developers still tend to turn to big architecture firms for large-scale projects. But he notes that within many of these firms, landscape architects don't have an

equal place at the table. Balder, who also serves on the Urban Land Institute's Council for Sustainable Development, predicts that as developers become more knowledgeable about sustainability requirements, cost, and functionality, the expertise of landscape architects will inevitably become more important earlier in the life of projects. "LEED can't come at the end," he said. "Landscape architects are often brought in when it's too late."

The 21st century is the Era of Ecology, according to James Wines of SITE a long-time proponent of ecologically-driven architecture, who says "the era of monument-building is coming to a close," and with it ends the architect's pole position. "Architects who want to build a sculpture in the middle of space live in an antiquated world of



THE ARCHITECT'S NEWSPAPER MARCH 16, 2011



COURTESY MVVA



endless resources," he said. "Urban agriculture is the way forward. You can turn a place around based on a vegetated environment."

As designers across the profession are increasingly faced with challenges that don't have a precedent and don't correspond to traditional disciplinary boundaries, such as rising water levels, post-industrial cityscapes, waste, and a crippled climate, practices are repackaging and restructuring themselves in response. But the prospect of another professional group—particularly landscape architects—ascending to a decision-making role in the

built environment still makes some squirm.

In a *Wall Street Journal* interview earlier this year, British architect Will Alsop accused landscape architecture of institutionalising public space. And last fall at a New Urbanism symposium in New Orleans, the constant pot-stirrer Andres Duany announced in a provocation that quickly exploded on the blogosphere, "It's not cool to be an architect. It's cool to be a landscape architect. That's the next cool thing."

Deborah Marton, executive director at Design Trust for Public

Space, believes it's a substantive shift rather than a trend. "It is about professional maturity," said Marton, who believes the hierarchical structure of traditional design practice is redundant. "Each discipline brings something to a project...it should be about which team is working well together and doing the best job of seeing the whole picture."

Indeed, the rise of landscape urbanism hasn't escaped public interest with interviews and articles in the national papers as well as on blogs. This kind of attention has propelled it from an academic discussion into a wider discourse,

which, says Marton, is important to changing the very structure of design practice and ultimately municipal authority processes as well. Though the change is slow, there are solid examples of it happening. Philadelphia's long-awaited waterfront redesign recently shifted gears as it dropped plans for multi-story blocks and moved away from using a signature project to jumpstart the city's master plan. Instead, the massive plan focuses on a string of parks as a stimulus for continued development.

Landscape architect James Corner of Field Operations is fitting his practice to the new mold. And while he had to struggle to get credit from architects on the immensely popular re-imagining of the High Line in New York, he is now leading a \$569 million project to reconnect Seattle to Elliott Bay and create nine acres of new public space, a kind of prototypical antidote to the narrow commercialized waterfronts so common to many other U.S. cities. "There is a desperate need for a different kind of professional who is capable of seeing a bigger picture and choreographing a bigger team," Corner told *Metropolis* in 2008.

Meanwhile at GSD, Waldheim's newly appointed staff in the Landscape Architecture department is dedicated to building a trans-disciplinary faculty including ARO architect Cassell, who will be teaching this year alongside Susannah Drake of dlandstudio.

Cassell and Drake have partnered before at the "Rising Currents"

exhibition last year at the Museum of Modern Art. That path-breaking exhibition challenged architects to respond to an environmental catastrophe and called for "soft" infrastructures and ecological design solutions, bringing architects and specialists in ecological design together in close and productive collaborative efforts that attracted the close attention of developers and city officials alike.

For his Rising Currents project, Eric Bunge of nArchitects composed his team of designers with various skill sets including Mathur/da Cunha as water specialist. Like the other collaborative teams that were formed for the exhibition, his suggests that in the future it won't take a constructed disaster scenario to make architects realize the value of landscape designers.

Bunge said that he still sees landscape architecture and architecture as having different trajectories that need one another at points in the design process. But whether or not they are complete equals on the job, Bunge possibly speaks for many architects today when he said, "It is too early to say."

GWEN WEBBER IS AN ARCHITECTURAL CRITIC AND WRITER FOR BLUEPRINT. SHE IS CURRENTLY PURSUING A MASTERS IN ARCHITECTURAL HISTORY AND THEORY AT THE BARTLETT SCHOOL OF ARCHITECTURE, LONDON.

For MoMA's 2010 Rising Currents show, nArchitects' New Aqueous City proposed a series of man-made islands, top, and floating piers, below.

Opposite page, top: In Toronto, Michael Van Valkenburgh Associates (MVVA) won a competition to reimagine the relationship of the Don River to the city

of Toronto; bottom: MVVA is also leading a team in the redesign of the park surrounding the Gateway Arch in St. Louis.



1958 photo of “the clamshell,” an aluminum and steel canopy over Penn Station’s electronic ticketing area designed by architect Lester Tichy, who was a protege of Raymond Loewy.



COURTESY MTA TRANSIT MUSEUM

History Lesson

The Once and Future Pennsylvania Station
New York Transit Museum Gallery Annex and Store at Grand Central Terminal, New York
Through October 30

Like Troy, Pennsylvania Station is best known for its destruction. “New York City has never got over tearing down Penn Station,” observed the late Senator Daniel Patrick Moynihan, whose name will someday go on its planned successor, in the James Farley Post Office building next door.

Famously, photographs showed statues dumped in New Jersey

swamps. Ada Louise Huxtable may have gotten a little carried away but reflected the popular mood when she declared that “tossed into the Secaucus graveyard are about 25 centuries of classical culture and the standards of style, elegance and grandeur that it gave to the dreams and constructions of Western man.” But surely the loss of the station in 1963 remains a

primal cultural wound in New York City and a symbol for a wider loss of public space and public planning. It marked the end of innocence and beginning of knowledge, similar to if not as profound as the death of President Kennedy later that year. The story is familiar to everyone literate about architecture: Penn Station died so that other old buildings could live, so that landmarks commissions and preservation movements could flourish.

But there is more to the story as we are reminded by a new exhibit called “The Once and Future Pennsylvania Station” at the Transit Museum’s Annex and Store in Grand Central Terminal. (Check the maps and guides to find the spot.) The small show is made up of a couple of rooms of photographs, artifacts such as a great milky spherical light fixture left from the station, and a few video clips, including a brief sound clip of Philip Johnson and others protesting the station’s destruction.

New York’s great Beaux Arts Monuments are all around a century old—Grand Central’s big birthday comes up in 2013, the Public Library’s this spring; and last year would have been the 100th for Penn Station, which barely made it to age 50.

Inspired by the Baths of Caracalla, the station was conceived to join the transcontinental lines of the Pennsylvania Railroad with those of the Long Island Railroad. It was known not just for its soaring concourse and waiting room with arched glass roof but also for heroic sculpture and murals by Jules Guerin. However, the station was the result of planning, engineering, and building of infrastructure. It is hard now to grasp that to cross the Hudson River—a full mile wide—trains were once ferried on huge barges. To make the station possible trains had to be electrified and new tunneling techniques developed.

The show **continued on page 18**

BUT NEVER TOSS

Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X to 197X
Edited by Beatriz Colomina, Craig Buckley, and (images) Urtzi Brau
Actar Press, \$54.95

The first thing to observe when handling *Clip/Stamp/Fold* is that this weighty hard cover compendium is really not a book. It’s not a catalogue either. Instead it’s a sort of treasure chest, or a precious coffer. Something you might find up in the attic, preserving rare butterflies or pressed leaves. In fact you might find yourself scratching one of these minutely reprinted “Small Magazines” with your fingernail to peel it back from the simulated “worn” surfaces that each of these little pages appear to be glued to.

So this is not really a book review you are reading either. Textual narrative, for one, is at a minimum, but from a tactical standpoint, the effect heavily privileges the “Small Magazines” themselves. And that is the way it should be. When sizing up the original exhibit held in 2006 at Storefront for Art and Architecture, *Domus* editor Stefano Boeri remarked, “I think this room is really a *Wunderkammer* of suggestions for all of us.” *Clip/Stamp/Fold*, the “book” is conceived differently from the original New York exhibi-

tion, it’s more portable, and easier to consult. But mainly this is a collection brimming with some of the most transformative ideas to come our way from the 1960s and ’70s.

Beatriz Colomina and Craig Buckley have produced a multi-layered hybrid product that is mimeographic, mimetic and multi-medial. But what kind of alchemy can be generated by all these tiny manifestos? Colomina and her team of Princeton experts anchor the project to a series of conversations, “Small Talks” that were recorded and transcribed from inside the Storefront gallery, then under the direction of Joseph Grima. These broad ranging talks with some of the principle protagonists responsible for engendering the “Small Magazines” (a term not without some curatorial controversy) touch on everything from the macro to the micro. The discussions resurrect

past ghosts, weave in historic networks, and reflect on the day’s cultural backdrop.

Clip/Stamp/Fold invites back a student generation that had chosen to experiment its way through a lumbering educational establishment, testing ideological and creative boundaries in the process.

“Small Talks” give critical space to discuss how these radicalized counter cultural communities networked, competed, and shared information and creative breakthroughs using the highly flexible and extremely volatile medium of cheap publishing.

Some of the **continued on page 18**



COURTESY ACTAR

THE ARCHITECT'S NEWSPAPER MARCH 16, 2011



Left: Patriotic photomurals designed by Raymond Loewy adorned the west wall of Penn Station's Central Waiting Room in 1943; above: an eagle removed from the facade during demolition in 1963.

HISTORY LESSON continued from page 17 suggests something else. A wall caption quotes historian Hilary Ballon: "Pennsylvania station embodied the imperial grandeur and self-confidence of America at the turn of the century, a symbol of imperial confidence." Today, by contrast, one sees long lines of passengers waiting outside the Farley postal building for buses, huddling

against the cold like a Depression soup line. They are a symbol, too. The station was a great piece of architecture, but was it a great piece of city planning? In addition to a close reading of some of the histories of the station, the show also invites comparisons between Penn Station and Grand Central as urbanism. At Grand Central, the show points out, the New York Central and its

planners profited from rights to the space above the station, and the junction of commuter rail lines and subway helped turn the station into the anchor of a commercial neighborhood. Not so over on Eighth Avenue, where Penn Station had to wait eight years before the Westside IRT arrived. Yes, rail traffic dropped steeply after World War II and the arrival of intercity airplane

service. But stranded far west, almost like the current Javits Center, Penn Station was never knitted into a vital commercial area. Ultimately, the value of the land above the tracks rose: what replaced the station building was the huge drum of Madison Square Garden so that Mick Jagger and Walt "Clyde" Frazier could cavort in the concourse space once transfixed by sunbeams. The parable of Penn Station has long been read simply as a cautionary tale about the need to save the grandly-built past. To this lesson

might be added: plan well when you build. The show also includes a look at current plans for the much-revised Moynihan Station in the Farley post office. The plan for the new station, by David Childs of Skidmore Owings Merrill, calls for a large interior space under glass. But the future station, suggested by the show's title, needs to be part of a wider plan. Without improvements in the tunnels that bring trains to the city and to the wider train system, it risks becoming little more than a memorial to the old station and a memento of what might have been.

PHIL PATTON WRITES ON AUTOMOBILE DESIGN AND CULTURE FOR THE NEW YORK TIMES AND TEACHES IN THE SVA DESIGN CRITICISM PROGRAM.

DON'T TOSS continued from page 17 problems that emerge from these discussions remain just as puzzling today as back then, others much less so. There is, for example, the question on the absence of a politicized architectural discourse coming out in England and the U.S. at that

time, unless you take the French, Italian or Spanish perspective, where day-to-day conflicts spilled out across the pages of *Utopie, In, or Carrer de Ciutat*. To be fair, as Steven Holl pointed out, in California many architects massed together in demonstrations against the Vietnam War, but

when it came to speaking up about architecture, "matters had to take a more abstract expression." Some puzzling urban tropes pop into the discussion as well. How can you explain London's closer connection to Florence than to a city like Milan? Same thing if you take

Graz, a medium-sized Austrian riverfront town that was hotter than the capital Vienna. Yet these two "minor" hubs were in fact abuzz in radical activity. Florence played host to everything from Fluxus gatherings to major anthropological film festivals, and indeed a critical axis connected Florence to

Graz's important exhibition programming. London-Florence-Graz also represented a close social network, especially for Londoners escaping the city's dreary climate. You need only look at the pattern of intermarriages among a number of magazine protagonists in these three cities. Yet women's limited role in these radical movements reflects the flip side of pop culture and sexual liberation, another consequence of the sixties era few are willing to treat seriously. Colomina goes there, but this point isn't developed further.

At the end of the day, the protagonists invited to animate the pages of the "Small Talks" have the most to do with configuring the content of *Clip/Stamp/Fold*. The list is impressive, broadly international, and not only one generation. The division into geographical spheres of interests works very well, so you get some very pointed conversations about *Pamphlet Architecture* from the West Coast perspective, *Oppositions* from the East Coast perspective and *AD* from the British. Everybody else who had a hand making

these small magazines are intelligently interviewed in the white page inserts strategically placed throughout the rest of the "book." According to the editors' strategy, more and more information is being accumulated with the passage of this exhibition from one international venue to the next. And what about the content of the "Small Magazines" themselves? The samples included in *Clip/Stamp/Fold* are wonderfully reprinted, highly legible and nearly auratic in their humble splendor. That's really the point about this project to begin with. It's about showing us what one could do with so little, to make so much happen. Mark Wigley may have given us something well worth pondering, when he observed that the smaller the magazine, the bigger the point made. *Clip/Stamp/Fold* is an archive of big aspirations, but there will always be that lingering question: How far can we stretch the limits of our imagination today? **PETER LANG IS AN ASSOCIATE PROFESSOR IN THE DEPARTMENT OF ARCHITECTURE AT TEXAS A & M UNIVERSITY IN COLLEGE STATION, TEXAS.**



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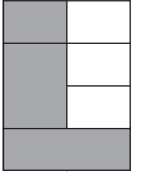


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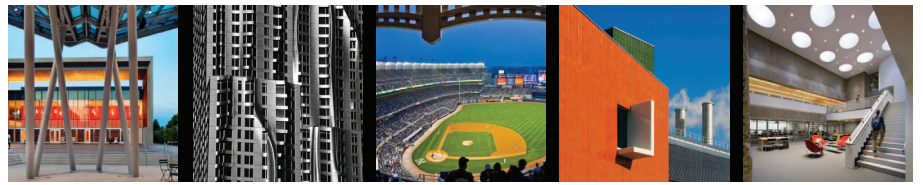
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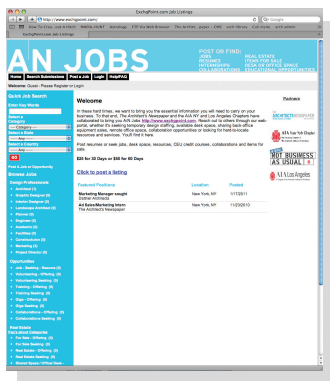
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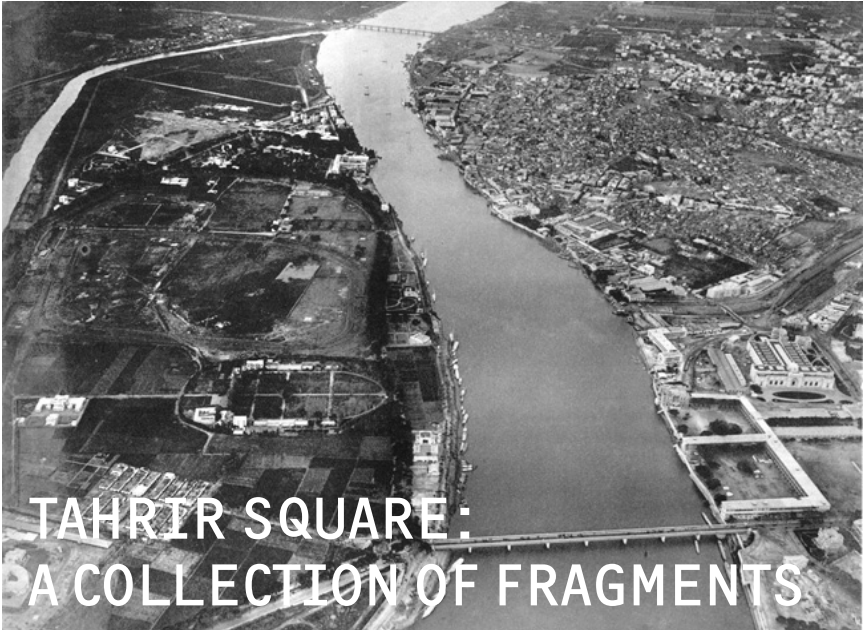
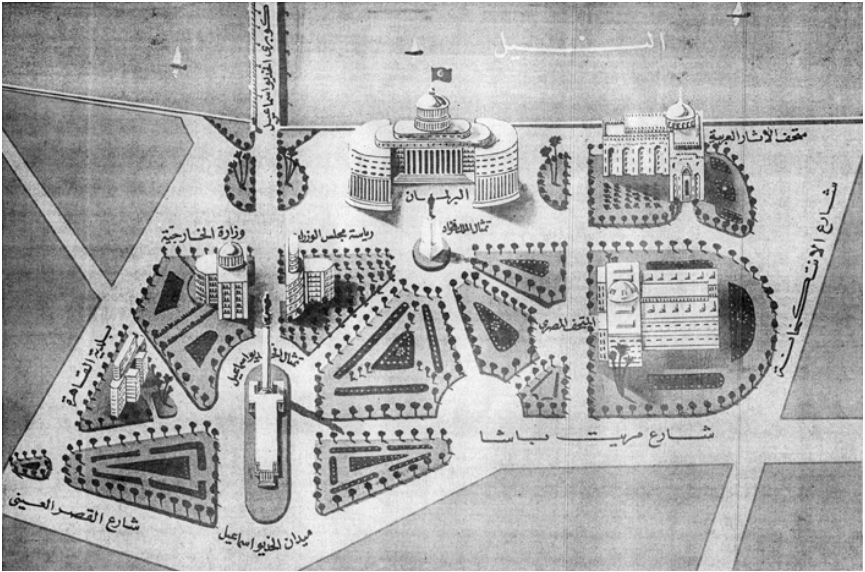
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TAHRIR SQUARE: A COLLECTION OF FRAGMENTS

In Cairo, one can trace modern Egyptian history through the marks left on the cityscape by Egypt's rulers. Some made bold statements like Muhammad Ali's mosque (1830–1848) sitting on a hill overlooking the city; others left a different kind of mark, such as the swelling ring of brick informal housing—the result of what former president Hosni Mubarak *didn't* do. But ever since Khedive Ismail (1863–1879) decided to build a new city adjacent to the old Cairo as it existed in his day, the awkward swath of land between his new city and the Nile has captured the attention of Egyptians. This area became today's Tahrir Square. With the current revolution underway, architects, planners, and dreamers have been calling for meetings, discussions, and debates on what to do with the square. Topics of discussion include: should it be redesigned and how; how will the revolution and the martyrs be memorialized; and should it be renamed. But in fact Tahrir Square has been the

topic of similar conversations over the last century, as evidenced by a brief history of the site and some of its unrealized proposals.

Present day Tahrir Square was once an uninhabitable swampland that flooded according to the cycles of the Nile. The area was drained, and the eastern bank of the Nile was reinforced in the 1860s through 1870s. Massive barracks for the Egyptian army were built, and in 1872 the Qasr el Nil Bridge was opened to connect Ismail's Cairo, by way of the square, with Zamalek Island. A decade later, the barracks became home to the British army who had taken control of Egypt. The present-day square was a buffer zone between the elite district of Ismailia and the British military. In 1902 the Egyptian museum's new building was opened to the public—after half a century of moving to different locations. The neo-classical structure adorned with the names of archeologists and important figures in Egyptian history

Top to bottom: Perspective of Ismailia, now Tahrir, Square from a 1904 plan; formal gardens dominate the square in a 1947 plan; an aerial view of the Nile with Tahrir Square visible at bottom right, 1969.

sits at the northern edge of the square, creating slightly more definition to an open space that was still on the edge of the city rather than part of it. At this point, Ismailia Square, as it was then called, was still not a city square in urban terms, that is, a defined urban space where the community gathers.

In 1904 architects and journalists stirred public opinion by raising the issue of the barracks' location, arguing that it was no longer appropriate for this sign of foreign occupation to be so close to the city and to sit next to the symbol of ancient Egyptian civilization, the museum. An architect and planner by the name Moussa Qattawi Pasha produced a plan for the area that called for the demolition of the barracks and the creation of luxury residential blocks framing a grand approach to the Egyptian Museum. In the plan, the new avenue, Khedive Ismail Street, would lead to the entrance of the museum, passing through multiple round plazas with ancient statues dotting the way. The urban plan follows the patterns of the already half-century-old Ismailia district—large residential blocks that wrap around the perimeters of city blocks. The buildings in Qattawi's plan were to continue to the shore of the Nile. In addition to the symbolic value of imagining the area without the British barracks, Qattawi's plan attempted to solve two main issues: creating an appropriate context for the Egyptian Museum and continuing the urban fabric of the Ismailia district to fill what until then had been an urban void in a key location in the city. This plan was not concerned with creating open public space—Cairo was dotted with squares and gardens elsewhere.

Despite the appeal of Qattawi's plan, it was never realized, as there were no plans to demolish the barracks. However, in 1947, after the exit of British troops from the area, demolition of the massive building was imminent. And again there was a fervor in the media, with journalists and architects scrambling for ideas of what to do with the area.

Muhammad dhul-Faqqar Bek published a plan to redesign Qasr el-Nil area in *al-Musawwar* journal in April 1947. The utopian plan called for a cultural and political center for the city. This translated into administrative buildings for various ministries and government bureaucracies and a plethora of museums, in addition to a series of commemorative statues, all surrounded by vast public gardens.

Furthermore, the plan included a new parliament building modeled after the United States Capitol. The proposed parliament was to sit on the site of the British barracks, literally replacing the site of foreign occupation with Egypt's constitutional legislative body. The descriptive text of the plan proclaimed, "the capital's official, political, and cultural life will be united" in the new center "to give tourists and visitors a clear view of Egypt with its ancient heritage, and its modern city." This plan was in the spirit of anti-colonial nationalism of the time. Again, this plan

was never fully realized, but elements from it, such as creating some open public spaces and an administrative building were carried out. The barracks were demolished but the site remained vacant. The massive Mogamma government building, by architect Kamal Ismail opened in 1951, is perhaps the only remnant from dhul-Faqqar's vision, although he had no direct involvement in its design and implementation.

Yet again as the political situation shifted, the area known as Ismailiyya Square was renamed in 1954 in the wake of the 1952 coup d'état that dethroned King Farouk and led to the systematic erasure of his ancestors' names from the cityscape. The area became Tahrir ("Liberation") Square, and was the site of annual parades to celebrate the coup. Just a year earlier, in 1953, an architect by the name Sayed Karim capitalized on the seismic shift in Egyptian politics and produced a plan. Hoping to impress the new regime, Karim published in his magazine *al-Imara*—Egypt's leading architectural journal at the time—a redesign for the area of the former Qasr el Nil barracks. Karim's 1953 plan called for constructing a hotel on the site of the barracks (with a casino extending into the Nile), the demolition of the Egyptian museum and replacing it with a massive multi-level structure that would be the Museum of Egyptian Civilization, new buildings for the ministry of foreign affairs and the radio and television administration, and finally, a series of monuments including a commemorative sculpture for the 1952 coup and, perhaps most dramatically, a massive monument to the unknown soldier designed by artist Fathy Mahmoud. Karim's vision, like others before it, was never implemented.

The ongoing Egyptian revolution that toppled Hosni Mubarak after a 30-year rule has given Tahrir Square a new place in Egyptian collective consciousness. As the political landscape shifts, Tahrir Square continues to capture the imagination of politicians, architects, and urban planners eager to come up with a master plan and complete what they recognize is an unfinished urban space. Former Prime Minister Ahmed Shafiq, in an effort to appease protesters in Tahrir Square, suggested that the square be transformed into Cairo's Hyde Park. And architects continue to hold meetings in a race for who will come up with the most popular plan first. Cairo has always been a city of great works of architecture and intelligent city planning. It is also a city marked by many failures at the hands of hasty architects and unimaginative politicians. Yet no one politician or architect has been able to lay claim over the design and symbolism of Tahrir Square, which remains as a collection of fragments from many failed or unfinished plans and urban fantasies. This latest leaderless revolution centered on Tahrir Square is a potent moment that calls for pause and an examination of the past and past proposals. Egypt's first true popular revolution in 7,000 years is an opportunity for an architectural revolution that not only captures the moment and but also takes Tahrir into the future without repeating mistakes of the past.

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